pictorial representation (colours), has been felt in all ages, especially by those, who, like the practical artist, were most suffering by this deficiency. It is known to every such, how much this has been the case in monumental or architectural painting, which did not only afford no adequate means for expressing the ideas of the artist, but subjected his creations to the everyday's influence and destruction of the elements. The usual *fresco* could not suffice the great masters; the inadequacy of colours, and the limited scope of technical execution, did not allow of the execution of masterpieces, where a rich display of groups and vast perspective were to be achieved—in fact, the colorit could never be worked out to a natural and harmonic *ensemble*, still less where the more worldly display of glaring colours was contemplated. Thus, several erroneous and noxious expedients were resorted to. In the *stanzas* of Raphael, we find corrections and after-work made obviously with *other* materials than those of *fresco* painting; and it is known, moreover, that this great man had made preparations to paint the Hall of Constantine in oil—in imitation of *Sebastian del Piombo*, who had resorted to the same in his mural paintings. Leonardo da Vinci had used a sort of varnish-painting in his celebrated "Last Supper," and thus surrendered an incomparable masterpiece to precocious destruction; and finally the frescos of the *Caraccis* and their pupils wouldn't have so much suffered, if they had not combined the simple method of fresco with the use of glue and *a la tempera* colours, for accomplishing a better colorit. It could not but happen, that in Munich, where similar pursuits were carried on of late, similar views and trials were resorted to. Mural paintings of the most diversified kind—the most stern and the most serene and lively—were to be executed; and it was natural, that the *fresco*, whose mild and quiet hue corresponded so well with the still and reserved character of the new historical, or rather religious school of painting, was found inadequate to these various exigencies. Many trials were, therefore, made to discover some new *technicism*, especially for mural painting, which should possess the undeniable advantages of *fresco*, without partaking of its defects. To those manifold endeavours, which grew out from the increase of artistic tendencies, and the higher claims of the constantly varying character of art—we are indebted for the introduction of the new encaustic method of Mr. Montabert, detailed in his *Traité complet de la peinture*, as well as that of the deserving method of encaustic painting of Mr. Fernbach.* To these experiments for discovering a new procedure of fresco painting, exhibiting a more natural and effectful colorit — *Stereochromy* owes its origin, at least in its incipient stages. A chemical discovery made by Dr. Fuchs (councillor of mines to the king), served to put in practice a series of thoughts, and ideas, and experiments, which Professor Schlotthauer had followed up for years, and it was proved again, how important it was that "science and art, theory and practice, should go hand-in-hand," and also how much it required to accomplish new things in art and its technics! While, in this instance, both talents, scientific, technical, practical, and artistic, were put into requisition — results were, indeed, achieved greater than they were, at first, contemplated; as there is every reason to believe that this new method will be also adapted for painting on canvas.

The painting is done by colours chemically prepared for this purpose, and, moreover, on a coat materially analogous with them; which combines, in paintings on canvas, into a thin integument, with which it becomes saturated; in mural paintings on stone or mortar, it is used as a coat of only a few lines thickness, which, however, unites even with the hardest substratum into a mechanically inseparable mass. The picture executed *stereochromatically* on this coat, is fixed (after its completion) in a very particular way—so much so that, after this operation has taken place, colours, coat and stone (or other substratum) present an intimately connected whole. It is, therefore, here *not* the case, as it is in *al fresco* painting, or even encaustic, that a defined, easily to be separated stratum of colour is formed; on the contrary, the very colours are converted, by the all-combining substance, into a rigid, nay petrified mass. In this intense combination with the stone or mortar, the colours become capable of even resisting pretty strong mechanical contact or force. We may pass with pretty sharp or pointed tools over the picture, —nay strike them with a hammer, without injuring or exfoliating the colour; and as to any endeavours of rubbing them off, there is no possibility of so doing. In a similar vigorous way, they resist chemical influence.

For testing these qualities, stereochromic paintings have been subjected to the most severe trials, which they have stood with astonishing success. It was resolved, to bring those elementary agencies which destroy pictures, as air and light, wet, heat and cold, and even acids, to bear upon them in forms more strong than they occur in the usual course of time. Stereochromic tablets, were, therefore, exposed to the various effects of sun and rain; but they remained unchanged. A comparative experiment of these tablets, one *al fresco* and the other stereochromised—painted on the same kind of sandstone, and the usual coating of mortar, were exposed to the severest test of the last rigid winter, and placed during the months of February and March, nearly for eight weeks in the frost, snow, and fog, and moreover water was thrown upon them, which converted them into a mass of ice. In this state, they were suddenly brought into heated rooms. After these experiments, the tablets exhibited a most different aspect. The fresco painting, although done in the most approved method, had experienced, especially in the parts representing carnation, the most complete destruction; whole parts became exfoliated, and the coat of mortar so softened, as to separate from the stone. The stereochromic painting, on the other hand, remained such as it had issued from the atelier of the artist, and the coat of mortar, formed (as well after as before the experiment) the same compact mass, combined with the stone. His majesty the king, who had seen the tablets as exhibited to the roughest weather, was much gratified at the results of this new discovery, which, according to royal command, has to be first employed on a large scale in the decoration of the outer walls of the Pompeian House, near Aschaffenburg. The durability of stereochromy has also stood the test of acids, which may be of importance, inasmuch as rain, especially that fallen during thunderstorms, contains nitric acid—it is true in small quantities; still large enough to produce some effect during the lapse of time. Acids, half diluted with water, will not affect perceptibly stereochromic pictures, while they produce on fresco paintings effervescence and immediate destruction.

With these rare qualities, perfectly resisting the ordinary effects of the elements, it is easy to be conceived what important advantages will be obtained for the ornamenting of outer walls with colour—advantages still greater, if we come to consider, that the layers of mortar required for the reception of stereochromic colour assumes, when dry, the hardness of marble; and we may not appear too sanguine in expecting, that this discovery will be pregnant with important advantages for the whole range of architectural pursuits, and, sooner or later, obtain general approbation.

We have to say, in conclusion, a few words on the artistic and technical character of the new discovery. The external appearance of these paintings is similar to that of fresco. Stereochromy possesses the same advantages as the latter, especially valuable for mural painting, viz. its great clearness, and the same lucid tones of the scale of colours; but, besides this, a greater force and depth, in which fresco is deficient. Stereochromy ranges over a greater extent of colours, and as those are capable of further mixture, it possesses more tints and shades than fresco, which is altogether to be compared to an instrument of a very limited range of tones. These were advantages appreciated by Mr. Cornelius, when, at his last stay at Munich, he saw the pattern tablets. To this is yet to be added, that the stereochromically prepared colours will dry uniformly and without any extraneous lustre whereby the ultimate effect of a picture can be calculated during its process, with a great degree of certainty, which is not the case with fresco. The process of painting itself is very easy and handy—much more so than in any any other branch of pictorial art; it proceeds nimbly and slake, and the colour flows full and liquid from out the brush. As the ground is laid on over all, at once, and not piecemeal, and does not require but to be wetted at each time of operation, it will not be the case here (as it is with fresco painting), that if one be unable to finish a certain piece in the course of one day, he be obliged to have it obliterated, and to begin the whole afresh. The painting may be interrupted and resumed at pleasure, at any place desired; and it is also possible to go over the whole again after it has been once completed, for bringing all into due unison—imparting the most delicate melting and smoothing together to the whole.

And thus stereochromy may expect to be received confidently within the pale of existing methods of painting, the more so, as it does not attempt to out-elbow any thing existing, but to supply the artist with a new, beauteous, and handy method of mind's manifestation—making its products almost indestructible, handing the *worthy* down to remotest posterity. —(From German Sources.) J. L——y.

* This procedure has been used with the best success in the execution of the large historical pictures in the Imperial Halls (*Kaiser-Sälen*) of the royal residence of Munich, by Mr. de Schnorr; and the description of the hitherto secret will shortly appear in a detailed description in the literary-artistic publishing Bureau of that city, as Mr. Fernbach has received the king's permission for so doing. His secret had not been hitherto known, but to the Committee of the Royal Academy of Arts.

EARLY DOMESTIC BUILDINGS.

At the literary institution of Frome, in Somerset, a number of lectures have been recently delivered by the gentlemen of the neighbourhood. In one on the "Feudal System," by Mr. Charles Bayly, of that place, the lecturer made the following remarks.

"The science of architecture in France and England before the thirteenth century was almost exclusively confined to ecclesiastical and castellated buildings. Indeed, the style of domestic architecture was so mean, that we feel surprised at the slight attention previously paid to it, and that no attempt was made to imitate the comfortable and luxurious domiciles of the Romans. The English houses were built chiefly of clay, held together by wooden frames. But amidst this neglect, there was introduced an invention which has produced great comfort, and which has contributed much to the refinement of modern domestic society. I allude to the invention of chimneys, which the architectural skill of the Greeks and Romans did not, I believe, accomplish; the ancients having allowed the smoke of their fires to escape through an aperture in the roof. This ingenious and useful discovery did not come into general use in England until the fifteenth or sixteenth century; and even now is seldom seen in the cottages of the poor in Ireland, or in those of the Highlanders in Scotland. The art of making glass, which was known to the Romans, and most probably practised by them in England, was lost soon after their departure. It seems strange to us, that the English, the Saxons, the Danes, and the Normans, should have submitted to the inconvenience of open windows in their houses for seven or eight centuries. Indeed, we are too apt to be misled in our estimate of the comforts of those times. The romances and ballads of the twelfth and thirteenth centuries would lead us to suppose that the spacious halls, the banquetting rooms, and chambers, they tell of, were more magnificent than those now in use; but if we could lift up the veil of departed years, we should see bare walls, without wainscot or even plaster, with the exception of some great houses which were furnished with hangings; and the greater part of these buildings had open windows, so small in size as to admit little light, but sufficiently large to allow the wind to sweep through them. But if domestic architecture was neglected, it is with the more astonishment we look back on the splendid ecclesiastical and castellated buildings which, at the same time, arose throughout Europe, and which I have before alluded to."

To elucidate this subject at greater length, we have put together a number of extracts from Mr. Bernan's interesting and valuable work on the history of warming and ventilating buildings, already referred to in our pages.*

* Published by Bell, Fleet-street.

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